

39259

TEMPLE DANCES IN BALI

by

TYRA DE KLEEN

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C O N T E N T S

PREFACE BY SVEN HEDIN	7
BALI AND ITS PEOPLE	9
TEMPLE DANCES. MAINAN. LEGONG 44	11
THE COSTUME	14
DEVIL DANCE. CHALON ARONG 19	19
SECULAR DANCE. JOGHED	23
THE MUSIC. GAMELANG 25	25



It is with the greatest pleasure that I learn that Tyra de Kleen's splendid illustrated work on the temple dances in the wonderful island of Bali has been published in English and is thus made available to a world-wide public. Combining scientific exactness with an artistic method of presentation, the work forms an extremely valuable contribution to our knowledge of the ever-alluring East.

In a richly illustrated volume published earlier the authoress has immortalized the mystical allegorical language of the priests' ritual hand-movements, and she now initiates us into the magic circle of the religious dances, in which every step, every bodily gesture possesses its own symbolical meaning. It is sheer spirituality that finds expression in these delicate traditional movements and these conventionalized postures. To the Oriental the dance is a language by means of which the gods communicate with mortals.

In Indonesia, as elsewhere, Western Civilization is making rapid strides, destroying the native cultures and wiping out the memory of traditions handed down in the course of thousands of years of independent development. Our debt of gratitude is all the greater, therefore, for a work such as this, as it will preserve for all time the memory of the beauty worship and refined art of the Bali race.

Stockholm, November 1936.

Sven Hedin



BALI AND ITS PEOPLE

THE name comes from a Sanscrit word "bali", which means "hero", so that this little sunny island in the Dutch East Indies must be "the island of heroes". But, more than that, it is the island of temple festivals, dance and music.

Nowhere else in the Orient have the sacred dances reached such a standard of artistic development and refinement as in Bali, and nowhere can there be found such a rich variation of them preserved through ages. A concurrence of circumstances has contributed to this: the pronounced religiosity of the people, their no less deeply engrained sense of art and beauty, the physical beauty and suppleness of the race, which makes the slender, expressive bodies of the Balinese specially adapted for plastic movements; and finally their profound submission to conventionality and traditions, which manifests itself among other things in the most extreme conventionalization of all forms of art. No man is an artist — that is what I was told in Bali — only God can create either life or art; man is a mere tool in his hand. So there is no individualistic art in Bali. All art is anonymous. No painter, sculptor or wood-carver ever begins his work without first bringing offerings to the Deva of art and finding out whether the Deva needs him as his tool just then; and during his work it never enters his mind to break away from that traditional conventionalism, which the Deva of Art has made an inviolable law. The same laws apply to the dances.

Almost all art is dedicated to the gods and to the temples.



The Balinese civilisation, of Hindu origin, has been brought over to Bali via Java. Nevertheless, Balinese art has but little in common with either Hindustan or Java. It has its own very peculiar style, which allows of no deviations from it.

The existing Bali race is a successful intermixture of Hindu, Javanese and Sasak, and it is of a nobler and more intelligent type than the present population of Java. When Islam conquered Java in the 15th century, and its ancient Hindu dynasty Madjapahit fell, then the part of the Javanese population that refused to sacrifice their Hindu civilisation fled over to Bali, which Mohammedanism never reached. The refugees consisted of the most highly cultivated Javanese (those who remained had no civilisation to lose): first the priests and the rest of the Brahmins; then the artists, as Islam forbids the copying of nature and thus most forms of art; then the princes and the nobility. They saved their sacred books, and whatever else of their literature and art, they were able to take with them to Bali. The former inhabitants of Bali, the Sassaks or so-called "Bali-ago" of Polynesian race, first became the slaves of the Javanese, but subsequently received back their freedom and mixed with them. The priests continued to emigrate from Hindustan to Bali, as they had formerly done to Java, with the result that in the Brahman caste in Bali the Hindu race predominates. There exists a sort of moderated, not very severe, caste system, which, besides permitting intermarriages within a caste, allows the women to marry above, and the men below their caste. The result is that no sharp line of demarcation can be drawn between Hindu, Javanese, Malay or Sasak type, as they are partly blended. Religion, too, represents an analogous blending, for the Hinduism of the Bali priests has absorbed elements out of the Bali-ago's animism; among the lower classes the original animism lives on unrestrictedly. For them the whole of nature, indeed the entire universe, is populated by spirits: Devas who are good or neutral, and Butas or Kalas who are evil ones. Magic plays an important part in everything that happens, and the priests in particular are feared and worshipped as magicians.



TEMPLE DANCES. MAINAN. LEGONG¹

Magic and the cult of magic have a great deal to do with the origin of the dances. In the ancient rites the magic hand-gestures (*Mudras*) play the chief part, certain gestures accompanied by certain Mantras or formulas, which are sung or murmured in order to chase away Butas or to appease Devas. Out of these have developed along parallel lines the religious drama and the sacred temple dance, where Polynesian and Hindu elements have blended just as they have in religion and in the racial type. Drama and dance are so intermingled that they cannot be distinguished from one another. Indeed the language has the same word "*Mainan*" for both of them. The fact that the movements have originated from the ritual gestures rather than from an imitation of ordinary people's actions in real life explains their extreme conventionalism, which has become traditional. They have been preserved unaltered through the ages thanks to the conviction, that certain movements awake certain magic forces, so that it would be dangerous to per-

¹ For most of my information on this subject I am indebted to the dancing-master in the village of Klungkung in South Bali, a "Gusti" (a title belonging to members of the Ksatria or warrior caste). With unwearied kindness he also facilitated my studies by procuring me suitable models from among his pupils. He made them pose for me in his own house, all the time ensuring that each pose and movement were absolutely correct in every detail. On page 25 he is shown painting the white spot between the dancer's eyes before the performance: Plates 72, b and 75, b show him playing gamelan. Plates 16—24 are his models. Plates 25 and 35—38 are court dancers of the Rajah in his capital village of Karangasem, whom he placed at my disposal in his palace. The rest are dancers from different parts of Bali.





form them the wrong way or to alter them at all. It might turn white magic into black magic and call down great disasters upon mankind.

The motifs of the religious dramas are for the most part taken from the Hindu epics *Mahabharata* and *Ramayana* by way of the Javanese *Kavi*-books and then mingled with mythology and legends of Polynesian origin. The temple dances were originally rôles in the dramas, but they have gradually become mere dances.

The most frequently performed of the temple dances is called *Legong* (Plate 6—20), a name which is used also in everyday language to denote any sacred dance.

During the rainy season the dances are performed under the shelter of a *Pendoppo*, a pillared hall of thick bambu trunks or carved wooden pillars, supporting a roof of palm leaves and erected in one of the temple courtyards or in some open place in the village. During the dry season they are performed in the open air in a large, enclosed temple courtyard, where there are usually growing some *Varingin* trees (*Ficus religiosa*, banyan-tree), which is a sacred tree. It has acquired sanctity, because it has eternal life; for its branches are all the time shooting new aerial roots, growing downwards until they reach the ground, where they root themselves and become new trunks, having a common crown with the mother trunk. Thus the tree lives on forever. Along one side of the temple courtyard is placed the *Gamelang*, the orchestra of different instruments, which always accompanies the dances. Along the three remaining sides the spectators sit densely crowded like a human wall; they crouch with crossed legs on the ground, the small children in front. Furthest behind along the stone walls are the standing places, and in "the upper circle" there are as many as can be crowded on the top of the walls and up in the *Varingin* trees.

In the centre an open place is left for the performers, and this arena is marked at the four corners by four youths crouching with crossed legs on the ground and



holding either a flag on a high staff (Pl. 8) or a *Payong*, a sort of umbrella on a similar high staff (Pl. 28).

The dances are usually performed just after sunset, because the spirits, for whose sake they are performed, wake up at that hour. They take place in the light of torches made of dried banana stems, or of ramplights made of thick bambus placed horizontally. Between each section is cut a hole, in which a wick is placed, and the bambus are filled with oil.

Legong is performed also in private houses at family festivals.

The temple dancers are generally daughters of Brahmin families. Their training begins already in their third or fourth year, for the dances require great agility and acrobatic skill. As the profession is usually inherited within the same families, in which it has been cultivated from generation to generation, the girls are already born with a natural propensity for it, and in a few years they become accomplished artists and can begin to perform. As the sacred dances may only be performed by virgins, the dancers cease taking part in them at the age of 12 to 15.



THE COSTUME

Unlike the rest of the Bali people, who go about with the upper part of the body naked, the costumes of the dancers leave only their faces, hands and feet uncovered. The Legong costume consists of a *Sarong* (Pl. 1, fig. 8), a rectangular piece of cloth worn round the legs like a skirt, manufactured of so-called *Prada*, which means silk, on which ornaments of gold-plate are glued by hand (Pl. 5, 6, 8, 12, 14, 21, 24). In order to become unnaturally slender the body is swaddled tightly with strong linen bands from under the arms down to the legs. Over these comes a layer of bands of either silver brocade or of many-coloured, handdyed linen bands, which makes the tender girl-body look like a caterpillar. Further up comes a bodice with long sleeves, usually white (Pl. 8, 12, 14, 18, 24, 26) but sometimes also of brocade or *Prada* (Pl. 5, 25, 34, 37) on the top of which is worn a little short vest of buffalo hide, minutely perforated with ornaments and gilded with real gold (Pl. 2, fig. 8). Of the same material is a so-called *Bebadung* (Pl. 2, fig. 6, 7), worn round the neck and covering the breast. Its original purpose was to carry on its inner side a pocket for a talisman, although later on its dimensions grew unnecessarily large, and it became a mere decoration, incrustated with stones or coloured cut glass. Of the same material is also the belt, from which hang on either side three scarves or veils, hand-dyed in many-coloured patterns and made of such a thin and feather-light tissue that during the dance they remain floating in the air (Pl. 1, fig. 2). In front is worn a *Lamak*, a rectangular piece of *Prada* cloth, so



heavy that it remains hanging vertically, while the lanky, snake-like little creature is wriggling behind it (Pl. 1, fig. 5, 6, 7).

The splendour of the garment culminates in the head-covering *Galungan* (Pl. 3 and 4), such a heavy object that one is surprised at the physical strength of the small dancers. The *Galungan* is likewise artistically cut out of buffalo-hide, perforated and incrustated with either *Merahs*, a sort of semi-precious red stone, or with coloured cut glass. At the back the *Galungan* ends in the golden head of the sacred bird *Garuda*. Like a butterfly's antennae a couple of rods stick up, made of *Lidis*, the tough, sharp middle nerve of the palm leaf. Fresh flowers are fastened to these before each performance, a work that takes hours on each occasion. Such a task only proves one's willingness to take some trouble for the sake of the gods in offering them such flowers as they cannot create themselves. Thus a large white flower, for instance, is taken, the petals of which are cut down into another form, and in the middle is put a yellow or red smaller flower as pistils, and thus a new species is created to please the gods. (Pl. 35). Large white flowers are pulled to pieces and bunches are made of the petals and are worn as ear-pendants fastened to the *Galungan*. The fastening is hidden at each temple by one or two round slices, which might be either of gold (Pl. 6) or an unripe half of the green lemon-like fruit *Gerook* with artistically carved peel (Pl. 3, the last figure). In some dances a huge, hanging wig of horsehair is worn, fastened to the *Galungan*, and all over the wig are fastened the yellowish-white bells of the sweet-scented temple flower *Camboja* (Pl. 18). Another head-covering consists of a coconut shell cut into a half-moon and fastened above the forehead of the dancer (Pl. 29). From this radiates a number of *Lidis*, to which before the performance are fastened rows of large fresh, white flowers forming an enormous halo round the dark face. On the point of each *lidi* is threaded a red or green seed and on the outer row some narrow buds. Sometimes a crimson *hibiscus* flower glows in the centre above the forehead (Pl. 26). In some parts



of Bali long cigarettes, sweetcented like incense, are used in the place of flower buds (Pl. 32, 33). The same kind of cigarette is worn by every well-dressed gentleman, who is particular about his looks, stuck, together with fresh flowers, into his elegantly draped turban (Pl. 65, 69). Every morning new cigarettes are planted in the head-covering, in order to be consumed during the day. It is the tradition that they shall be used for decorative as well as for practical purpose, so that it is not surprising that they form also an integral part of the dancers' outfit. Sometimes on very grand occasions the same head-coverings are worn, made entirely of real gold, representing stalks, flowers, buds, etc. (page 14, 15 in the text). Besides the above-described Galungan with its antennae there are other made entirely of gold or gold-plate (Pl. 4, last figure, and Pl. 5, 34).

On Pl. 3 and 4 the upper rows show the front view, profile and back view of the same Galungan.

Besides the details of costumes here described there are innumerable variations.

Before each performance the dancer's own eye-brows are shaved away, and in their place conventionalized eye-brows are painted in black. The dark-brown face is decorated with three white spots, one just

above the nose, between the eye-brows, and two on either temple, where the eye-brows finish (See page 25).

The most frequently occurring temple-dance is performed by three girls, two in Legong-costume and one in Chondong-costume (Pl. 21—25). The latter, acting the rôle of a servant, differs from the others as to the costume and specially the Galungan, which has at the back a black tail of horse-hair rising like a squirrel's tail (Pl. 3, figure 4—6). Legong girls hold in each hand a large, goldscintillating fan of Prada, which they flutter in the air like butterfly's wings (Pl. 2, fig. 9, 10. Pl. 6—7). The movements are — unlike those of the Javanese dances — extremely

swift. Sometimes only one fan is used (Pl. 8, 9, 10) sometime none (Pl. 11 B). Some dances are performed with a *kris* (dagger) (Pl. 12, 13).

Likewise in contrast to the Javanese "Serimpi"-dances (survivals of the ancient sacred dances peculiar to that island) which are performed with half-closed, immovable eyes, the temple dances of Bali are performed with wide-open eyes, and with the pupils rolling between the corners of the eyes, following the time and rhythm of the music and the movements. The rest of the face remains immovable like a mask without expression or mimicry. The body, in contrast, is so much the more full of life with acrobatic bendings, twistings and wriggings in such a quick tempo that the spectator's eye can hardly follow it. Their joints seem so loose that they can be bent in all directions, and single muscles can vibrate separately. Specially expressive and symbolical are the hand-movements, which sometimes coincide with the priests' *Mudras* or ritual handgestures (Pl. 18, 40 a).

They hardly give the impression of material beings, these little snaky visions, glittering with gold and silver in the torch-light, like fire-flies in the night.

To the Legong dances belongs also the dances of the mythological fairy bird *Garuda*, perhaps the most strange and most beautiful of all the dances (Pl. 14—17). *Garuda*, the halfhuman bird of the God Vishnu, derived from the Hindus, plays an important part in the religion, legends and dramas of Bali. For this dance large, real bird's feathers are added to the ordinary Legong costume and fastened to the dancer's back. Two enormous wings, cut out of buffalo hide and painted in black, red and gold, are tied to the dancer's arms with leather straps. In spite of the heavy weight of the wings the movements are extremely swift and skilfully imitate the flying, fluttering and hopping of birds.

The gold cylinders, which, as shown in the plates, pierce the ear-lobes of the





dancers, are worn by all Bali women with any pretensions to elegance. The new-born girl-baby has a hole pierced through her ear-lobes; a rolled-up leaf of the Sirih-plant (the Betel leaves which the whole population chew, together with chalk and Areka nut) is inserted in the hole and renewed every day. After a certain time two rolled leaves are used, then 3, 4 and so forth; so that, as the child grows the holes in the ear-lobes grow too, until they are large enough to hold cylin-

ders of silver or gold, with or without rubies and diamonds. In the case of old women, who can bear considerable weights, the lobes are prolonged, so that they hang far down the neck.





DEVIL DANCE. CHALON ARONG (Pl. 40—46).

Another kind of temple dances are the devil dances, which are performed in demon temples and temples of death during times of plague, cholera, typhoid or on other occasions when there is some special reason for appeasing the Butas. One of these dances — or plays as they might be called — is named Chalon Arong. It is a witch-dance with traditions dating back thousands of years, and is still to this day performed at full moon in the temple courts of Batara Durga's sanctuaries. Batara Durga is the demon of Destruction. The chief person in the drama is a witch named Ni-Chalon-Arong, which means "the disastrous one". In some places her rôle is performed by a woman, in other places by a man (P, 46), and her speciality is to devour small children. She is accompanied by five Sisias, or adepts in black magic, whose rôles are performed by dancing-girls about the age of 12. They dance along the road, and wherever they come, they spread plague and death, specially among children. To begin with, Ni-Chalon-Arong shows herself as a witch in human shape. Then she transforms herself into a devil with a grotesque face-mask carved in wood and painted in gaudy colours and with a huge wig made of tow. From the mouth hangs a crimson tongue reaching down to her knees. This long, red tongue, incrustated with gold and coloured stones, is a decoration that characterizes the demons in most plays.



(See also the demon-figures on the musical instruments (Pl. 56, 69). The village people — played by men, women and children of all ages — flee panic-stricken before the witches dancing along. When, exhausted, they camp in a jungle — represented by the Varingins in the temple-courtyard — Ni-Chalon-Arong appears in a still more gruesome shape with her devil-mask and goes on chasing them.

The Rajah of Bali, surrounded by his counsellors and priests, together with the wise and holy men of the island, have a meeting to deliberate on how to stop the carryings-on of Ni-Chalon-Arong. Among them is a courageous Pung hava (chief), who undertakes to approach the abode of Ni-Chalon-Arong (a bambu hut in a corner of the temple court). With dancing passes, singing magic formulas and followed by his servants, he meets the demon with lifted kris to destroy her. Ni-Chalon-Arong rushes against him in her frightening devil-shape. A combat between them is performed with a dance where both exhibit great acrobatic skill. It ends with the witch being slain with her heart pierced by the kris of the Pung hava, and she seems to be vanquished. But it is only pretence, she revives and kills the chief through black magic.

At this moment appears a holy man, the hermit Empo Prada. The Rajah has sent for him, and he has descended from the top of a mountain in order to conquer the evil power of the witch. After a series of complicated intrigues, he finally succeeds, through his wisdom, in getting hold of Ni-Chalon-Arong's secret L o n t a r (a manuscript in which the letters are cut on strips of the Lontar-palm leaves). There he finds out the secret of her magic powers, and then himself works out the counter-formulae of white magic to destroy them. Thanks to the hermit speaking his Mantras, the power of the demon begins to be paralyzed. In a furious dance with her five adepts she tries to fell down the trees in order to crush Empo Prada with them. But the latter — all the time pronouncing his mantras — lights a fire, into which the demon disappears and then rises as a pillar of smoke. This episode performed in moonlight gives quite a good illusion. Thanks



to the same good powers the hermit converts Ni-Chalon-Arong's "Sisias" into adepts of white magic, and lets them dance back across the island the same way they had come, casting out and driving away all the plague demons and other devils, which they had let loose before. They raise the dead, cure the diseased and insane, etc., so that everything gets well again and the end is happy.

The Rajah gives a generous reward to the hermit, but he gives it all away and returns to his mountain-top.

A grotesque scene from "Chalon Arong", very much beloved by the natives, represents Ni-Chalon-Arong (always in the light of the full-moon) playing with a dead child in a cemetery. It is sometimes performed with a doll, sometimes with a naked, living child about two years old. For the sketches here reproduced of the different poses of the dance (Pl. 40—45) a 13-year-old temple dancer posed in day-light. It would have been terribly dangerous to perform the real witch-dance regularly in day-light, as that might have provoked the wrath of the demons. But after some parleying with the dancing-master I finally obtained permission for her to act as a model, remaining in the different poses belonging to the dance without doing the movements, so that the evil spirits might not believe that she was performing a devil-dance in the day-time.

The dance begins with Ni-Chalon-Arong sitting between her own feet (Pl. 40. A) a position that, as far as I know, is not used among any other people than the Balinese and is anatomically impossible for most people (See also Pl. 6 and 8). For the Balinese women on the contrary it is typical, as among them — unlike the rest of the East — it is regarded improper for women to sit with crossed legs. In this introductory pose she holds her hands in a Mudra called *Musti*, the same one as that with which the Buddha and Shiva priests begin their temple ceremonies.

She makes the dead child live through magic (40, B) still using hand gestures, partly the same ones as the Mudras of the priests. Then she plays with the child,



rocks it, caresses it, pets it as a mother her baby (figures 41—43), until she suddenly takes a kris and cuts it's head off (Fig. 44 A). After this she devours it, which is acted by snaky arms- and hand movements (fig. 44, B), while the doll or the child is shuffled away. According to the legend, the child's head goes to Heaven, while it's body is eaten by the witch. The dance ends with her crouching down and hiding her head to escape the wrath of men (or avenging gods?) (Pl. 45).



SECULAR DANCE. JOGHED (Pl. 39).

Of a type quite different from the temple dances is the profane Joghed, a dance of entirely sexual character. Unlike the temple dances, which may be performed only by virgins before the age of marriage, Joghed is performed by a grown-up woman. To begin with, she dances alone in an open place, surrounded by spectators. Also unlike the Legong, in which the face must be like an immovable mask, except for the rolling eyes, in the Joghed all the muscles of the face are in violent motion; the eyes glance around and search in the darkness of the night, lit up only by the light from torches. The main rôle is played by the nostrils. These are so enormously widened that they seem an anatomical paradox, and all the time they are sniffing and snuffing. Gradually men come forth from the circle of spectators, mostly decrepit old men, decorated with crimson hibiscus and other flowers, the most gaudy that are to be found. Their Sarongs and turbans are also of the most gaudy colours. Sometimes they are professional dancers, sometimes amateurs — as a matter of fact, in Bali there is no line of demarcation between the two. They approach the woman with dancing passes, with glancing and rolling eyes, expressive hand-gestures, grimacing faces, and nostrils that nearly fill up the whole face, all the time smelling and sniffing like a dogs' Joghed. In the sequel acrobatic skill is developed in catching and wriggling movements.

One after another the suitors are dismissed by the dancer with a contemp-



tuous sniff, to be followed by new ones from the circle of spectators, until she finally accepts one after much smelling and sniffing. Where the line of what is permitted is finally drawn depends on the individual taste and judgment of the performers.

In contrast to Western notions of education, the very youthful public, from the smallest babies, is always present in large numbers and shows great understanding and appreciation when the Joghed is performed.



THE MUSIC. GAMELANG

As mentioned above, the dances are accompanied by *Gamelang*, an orchestra of up to 50 or 60 instruments. Besides, the *Gamelang* plays on all festival occasions and these are constantly being celebrated. During the rainy season it plays beneath the roof of a *Pendoppo*; during the dry season under the open sky in the temple courtyards and in those of private houses, on the open places of the villages or in cocoanut woods, and for preference on the sea-shore in moonlight. The melting, sweetly sentimental *Gamelang* music is inseparable from the Bali atmosphere; it is identical with the *psyche* of the people.

The shapes of the instruments are very beautiful, and still more beautiful are the plastic poses of the musicians while playing. Here too a close adherence to tradition and strict conventionalism are manifested: it would not do to assume any sort of pose, for instance with legs and feet, while mouth and hands are playing a flute or a stringed instrument. The poses that the musicians may assume are almost ritualistic. Everything is subordinated to systematic conventional practice.

According to the folk-lore the first music in the world originated with the gods of the winds blowing through the growing bambu pipes, thus creating the flute; and their knocking the bambu stems against each other, thus creating the key instruments.

The most primitive instruments are made of bambu, which has a metallic sound.



Some of the others have originated and developed out of the bambu motif. An instrument with keys of split bambu is named *Gambang*. The most primitive and ancient form of it is shown in Pl. 48, 49, 50, and is nowadays very rare. The bambu halves are beaten with a sort of hammer or club, and their varying length and thickness give different tones. They are not placed in succession from the shortest to the longest, but seemingly irregularly. Out of this simple *Gambang* have developed many variations, such as the *Gangsa* (Pl. 54, 55), the *Gender* (Pl. 51), the *Jubla* (Pl. 52, 53), the *Churing* and others. The real bambu keys have been replaced by metal keys imitating the bambu form, and the carrying stands of elegant form are decorated with the most exquisite wood-carvings, real works of art, gilded and painted (Pl. 55).

Fig. 56, A is a sort of *Kempor*, to accompany the *Joghed* dance, an instrument of which I have never seen more than this single one; a richly carved stand in gold, black and red, decorated with a *Buta*-figure (or perhaps a *Batara Durga*?) with a long, crimson tongue. All this apparatus for one single key struck with a stick!

Sometimes the bambu pipe is used unsplit as in pl. 57 or else a sounding-board for split keys as in the *Kempli* (Pl. 58) or without any keys at all as in the *Gantong* (Pl. 59).

Another bambu instrument is the *Suling*, the flute, of which there are short ones and long ones (Pl. 60). In this instrument too the bambu has often been replaced by metal, sometimes decorated with black stripes or composed of alternate gold and silver sections.

The *Gong* occurs in many different sizes and shapes, from the primitive gong, the simple posts of which are planted in the ground (Pl. 61) until the *Kentong* (Pl. 62, 63, 64) with its richly carved wooden stand.

Kempli, a metal cylinder struck with a stick, is played sometimes lying flat

on the ground (fig. 65), sometimes on a raised stand (Fig. 66, 67), sometimes in rows on long stands like the keys of the Gambang.

C h e n g - C h e n g are cymbals, always struck vertically. They occur either as pairs (fig. 68, 69) or in greater numbers forming key instruments (Fig. 70, 71).

Further, there are string instruments, R e b a b (Pl. 72, 73); drums, K e n - d a n g, beaten with the bare hand (Pl. 74, 75, 76), and bell instruments, wick are shaken (Pl. 77).

The "Gamelang Joghed", which accompanies the secular dances, has only seven different instruments, all of bambu, rattan or wood. (Pl. 56, 58.)

A Gamelang in action is not only a pleasure to the ear, but just as much to the eye, owing to the sure sense of line and proportion, with which the Balinese group their different instruments, large and small, and themselves among them. With unparalleled rhythm and harmony in their movements some hundred bronzebrown arms swing their hammers, bows, clubs and cymbals. Nearly every male Balinese is a musician skilled in some instrument or other (women never play in the Gamelang), just as they all more or less perform as actors or dancers in their Mainan. The whole of Bali is one large pageant, in which the entire population are performers, and all act up to one other.



50 cm.

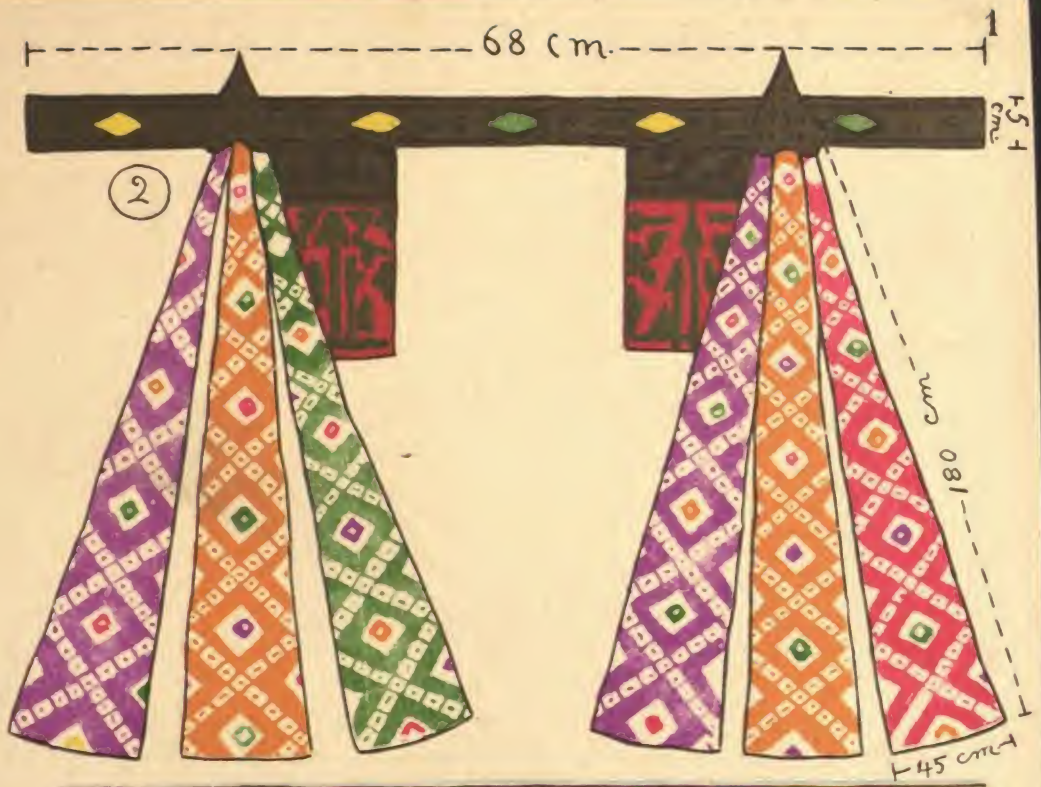


Plate 1—2. Costume details belonging to the LEGONG dance.
Described on page 12.

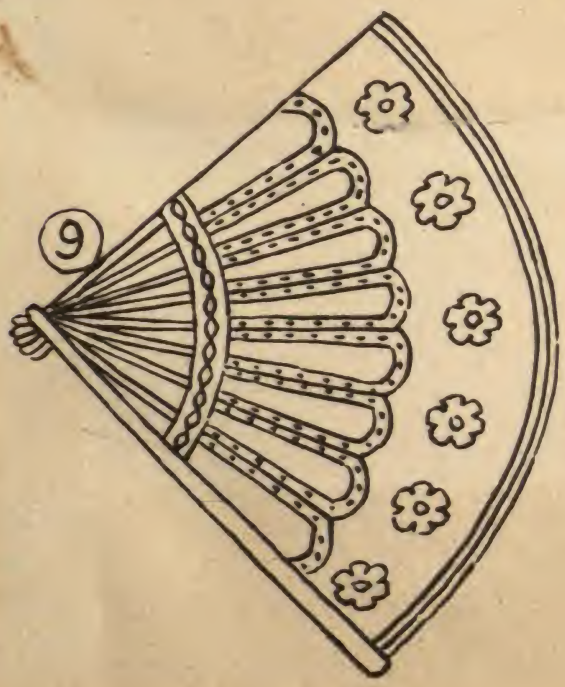
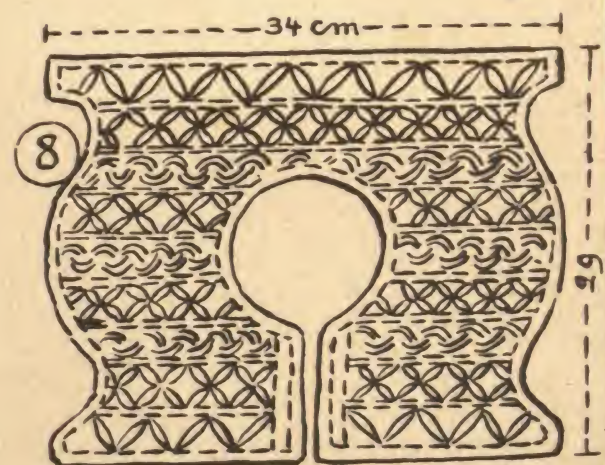
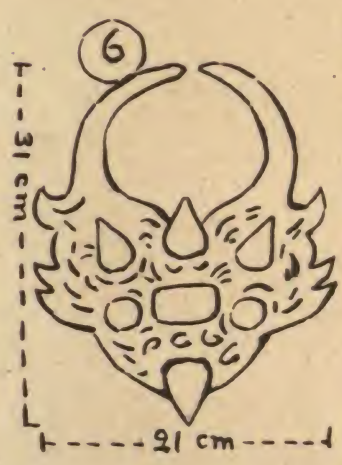
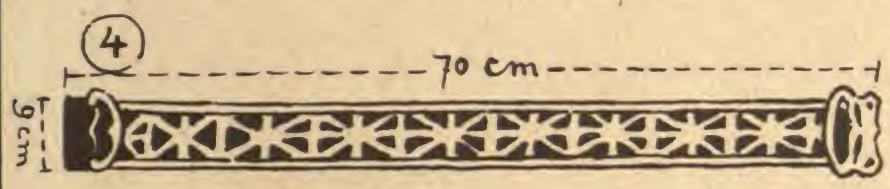
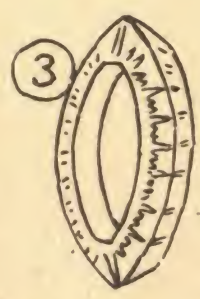
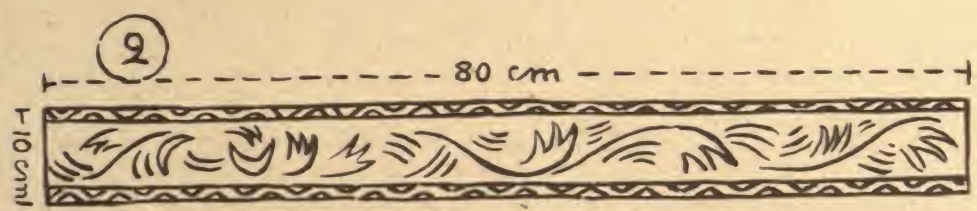
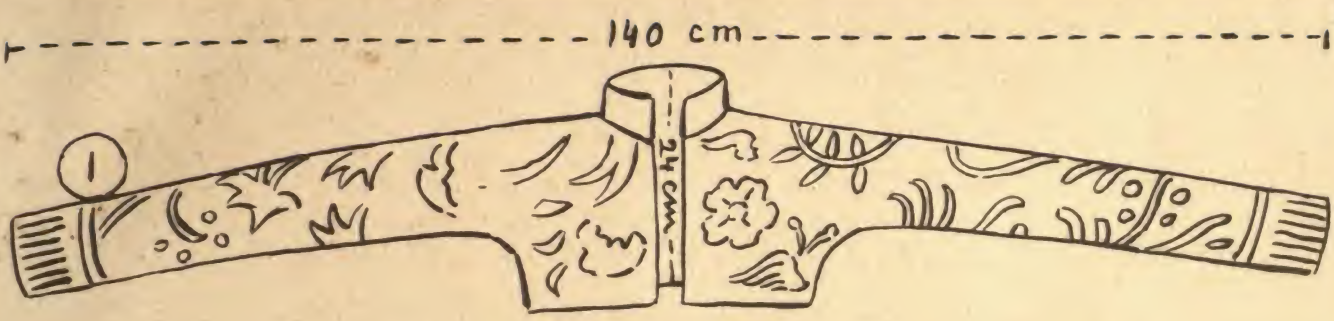
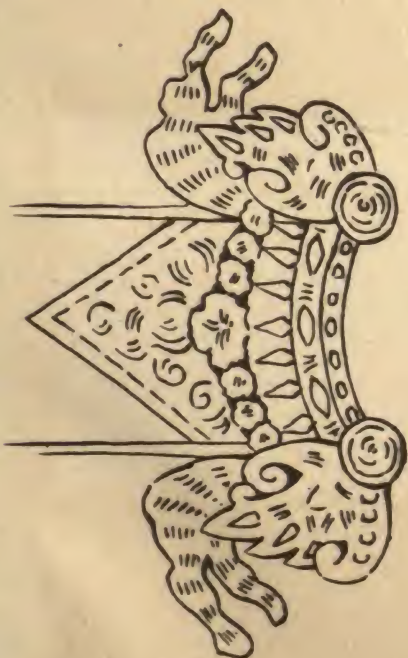
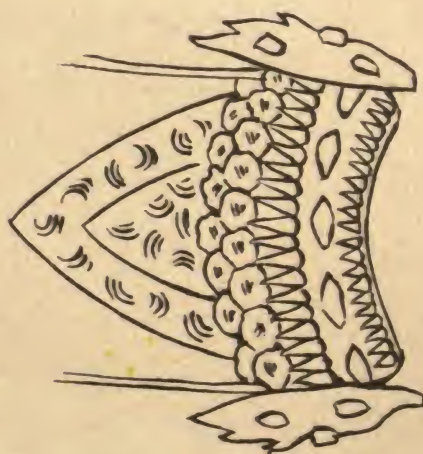
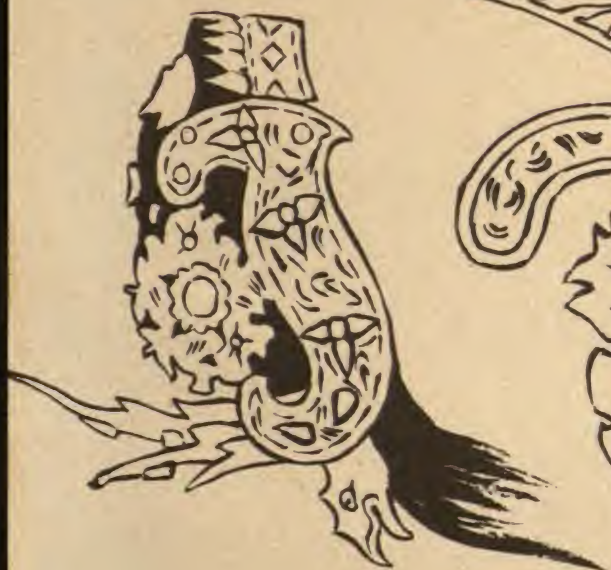


Plate 3—4. Different GALUNGANS (head-coverings) of the dancers. Each galungen shown in front view, side view, and back view. Described on page 13.










Plate 5. The prayer before the ritual dance. The dancer belongs to the temple dancers of the Rajah and is dressed in their costume for festival occasions.



Plate 6. The symmetrical pose of a LEGONG dancer before
the beginning and after the end of the dance.

100



Plate 7. A LEGONG dancer fluttering with two fans like with wings. The fans are PRADA work, one side red, the other side green, with golden ornaments on.



Plate 8. At the four corners of the temple yard, where the dance is performed, four young men are crouching holding a flag or banner on a high staff.



Plate 9—11. Six movements from the LEGONG dance.







Plate 12, 13. A roll in a LEGONG dance performed with a
KRIS (= daggar).





Plate 14—17. The dance of the sacred bird Garuda. Described
on page 15.









Plate 18—20. A costume worn in some parts of South Bali. To the GALUNGAN is fastened a whig of horse hair, for each performance decorated with fresh flowers of the sweet-scented, sacred CAMBOJA.







Plate 21—25. The CHONDONG, dancing together with two LEGONG girls as a third dancer. She begins by handing over their fans to the other dancers and goes on acting the role of a servant.











Plate 26—29. A SISIA which means adept (of a guru). Description on page 13. Plate 29 shows the head-covering before the lidis and the fresh flowers are fastened on it.







TYNARLEEN





Plate 30—38. Variations of costume from different parts of
Bali.



















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Plate 39. JOGHED. Secular dance. Described on page 21.



Plate 40—46. CHALONG ARONG. Devil dance. Described on
page 17—20.















TYRAKLEEN



Plate 47. A male dancer in a temple pageant.



Plate 48—50. An ancient and primitive, now rare, form of
GAMBANG with keys of split bambu.



GAMBANG





GAMBANG



GAMBANG

Plate 51—53. GENDER and JUBLAH with metal keys, developed from the bambu ones and still imitating their form.



GENDER



DJOBLA



DJOBLA

Plate 54, 55. GANGSAH JONKOK belonging the former to a
modest home, the latter to a PUNGAWAH (chief).





Plate 56. KEMPOOR with one bambu key, used to accompany the JOGHED dance. Decorated with a demon figure.



Plate 57. A rare bambu instrument belonging to the Rajah. Seldom used.

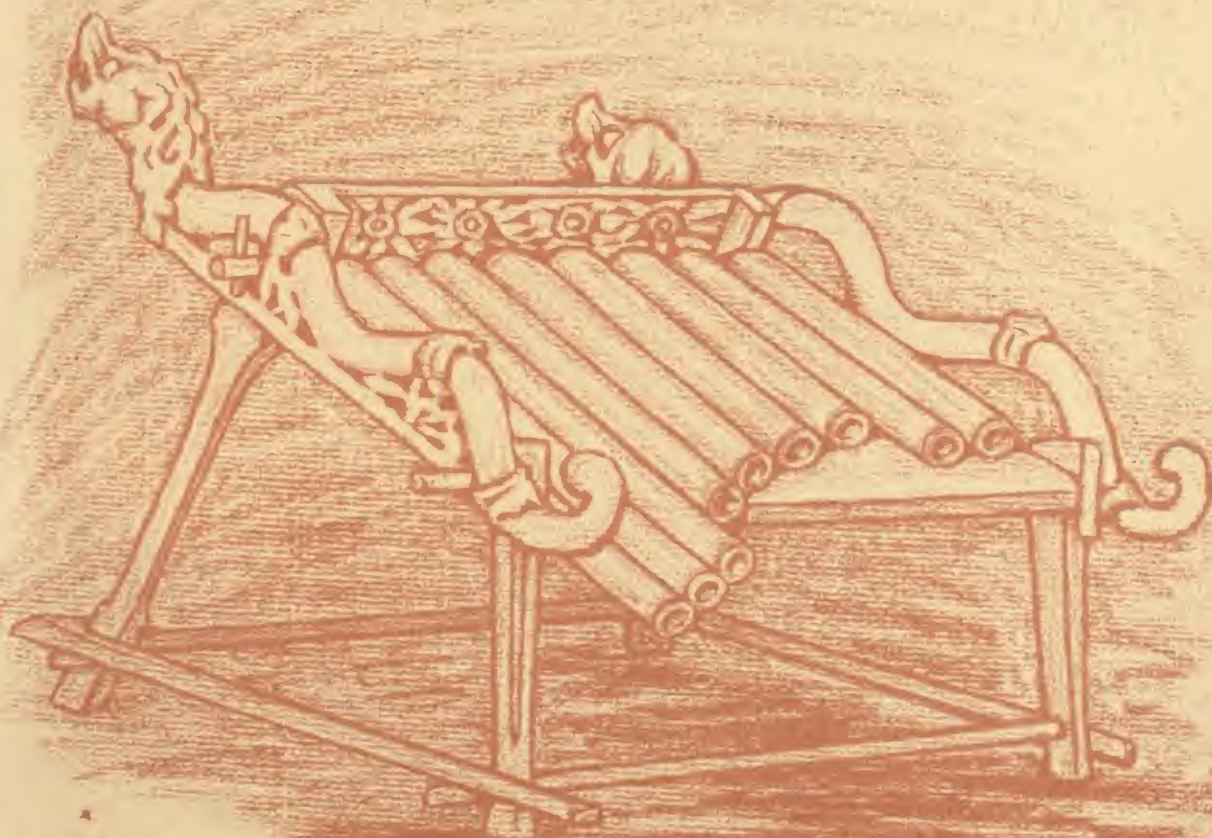


Plate 58. Bambu instrument accompanying the JOGHED dance.



Plate 59. GANTUNG, bambu instrument.



GANTUNG

Plate 60. SOOLING, bambu flute. There are long ones and short ones, sometimes also of silver, imitating the bambu form.



Plate 61—64. Different sorts of GONG.



GONG



KENTONG



KENTONG





KENTONG

Plate 65—67. KEMPLI. Metal cylinders used with or without
a raised stand. Struck with a stick.



KEMPLI



KEMPLI



Plate 68—71. CHENG-CHENG. Cymbals struck vertically. 69
used in demon temples.



TJENG-TJENG



TJENG-TJENG



TJENG-TJENG



TJENG-TJENG

Plate 72, 73. REBAB. String instrument.



REBAB



REBAB

Plate 74—76. KENDANG. Drum beaten with the bare hand.



KENDANG



KENDANG

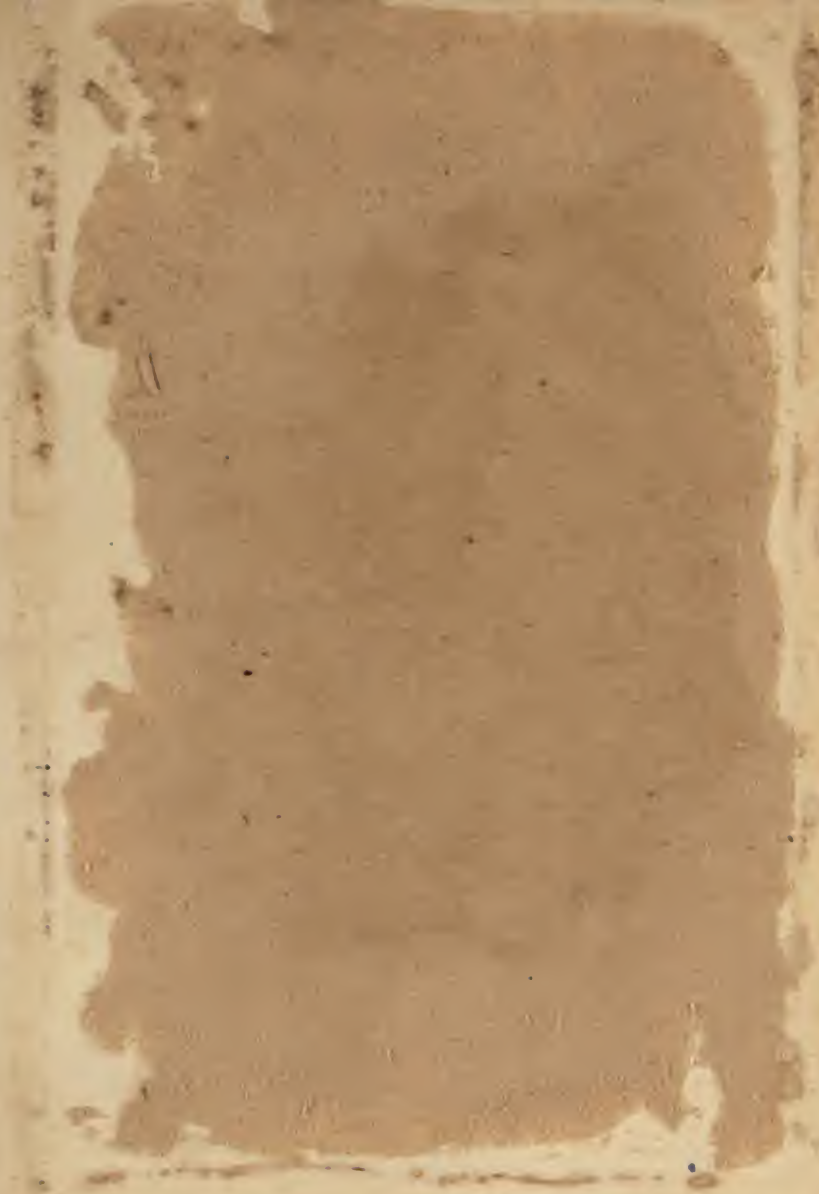


KENDANG

Plate 77. A bell instrument which is shaken.







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